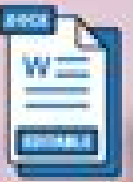


Anglo-Saxons and Vikings

Lesson 3 - Why did the Anglo Saxons settle in Britain?





Hello! My name is Aelius. I am making my way to Britain to help. The Romans have left apparently, and the Britons feel vulnerable to attack.



Hello, my name is Hilda. I have a large family to look after. There isn't much opportunity to improve our lives here at home. We all have different skills and could have a much better life in Britain. We could build a better house and use our skills to earn more.

Why did the Anglo-Saxons leave their homelands and travel to Britain?

Flooded farmlands

It was sometimes difficult to grow crops in their homelands as it was often flooded. They came in search of better land to farm.



New homes

Whole families set out across the sea to live in Britain and build new homes. They brought tools, weapons and farm animals and built villages.



They were invited!

Some sources say that the Saxon warriors were invited to the west Britain as England to keep out invaders from Scotland and Ireland.



To fight!

Some Anglo-Saxon warriors enjoyed fighting! They thought the Britons would be easy to defeat without the Romans.



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Map activity

We have this map of Europe. You can mark the places where the Anglo-Saxons came to Britain.

Can you see a line from the coast of the North Sea to the coast of the South of France?



Why did the Anglo-Saxons and Roman soldiers come to Britain?

Any historical skills: Dates and descriptions

Read the text and write down a list of the things that you think the Anglo-Saxons came to Britain to do. Write down the date when they came to Britain.

1. To fight

Some Anglo-Saxon warriors enjoyed fighting! They thought the Britons would be easy to defeat without the Romans.



Topic: Anglo-Saxons
Keywords: warriors, fighting, Britons, Romans

2. To farm

It was sometimes difficult to grow crops in their homelands as it was often flooded. They came in search of better land to farm.



Topic: Anglo-Saxons
Keywords: farming, crops, land, Britons

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Discussion activity

Read the text and write down a list of the things that you think the Anglo-Saxons came to Britain to do. Write down the date when they came to Britain.

1. To fight

Some Anglo-Saxon warriors enjoyed fighting! They thought the Britons would be easy to defeat without the Romans.



2. To farm

It was sometimes difficult to grow crops in their homelands as it was often flooded. They came in search of better land to farm.



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Text And Picture In Anglo Saxon England

RD Boyd



Text And Picture In Anglo Saxon England:

Text and Picture in Anglo-Saxon England Catherine E. Karkov, 2001-11 This book explores the complex interrelationship between texts and drawings in the late tenth or early eleventh century Junius II manuscript the only surviving illustrated Anglo Saxon poetic manuscript The book which contains a plate section of sixty one illustrations focuses on the way in which the drawings both illustrate the text and translate it into a new visual language Poems and illustrations work to create a carefully crafted and unified manuscript but both also use formulaic language iconography and compositions to construct a web of intertextual and intervisual references that open the poems to readings far more diverse than those of the biblical books on which they are based Together poems and drawings create a new and unique version of biblical history and suggest ways in which biblical history relates to Anglo Saxon history and the manuscript s Anglo Saxon audience a process which has been extended by the manuscript s many editors to include contemporary history and the contemporary reader **The**

Ruler Portraits of Anglo-Saxon England Catherine E. Karkov, 2004 The author argues that this series of portraits never before studied as a corpus creates a visual genealogy equivalent to the textual genealogies and regnal lists that are so much a feature of late Anglo Saxon culture As such they are an important part of the way in which the kings and queens of early medieval England created both their history and their kingdom **BOOK JACKET** **Writing the Map of Anglo-Saxon**

England Nicholas Howe, 2008-01-01 Eminent Anglo Saxonist Nicholas Howe explores how the English in the centuries before the Norman Conquest located themselves both literally and imaginatively in the world His elegantly written study focuses on Anglo Saxon representations of place as revealed in a wide variety of texts in Latin and Old English as well as in diagrams of holy sites and a single map of the known world found in British Library Cotton Tiberius B v The scholar s investigations are supplemented and aided by insights gleaned from his many trips to physical sites The Anglo Saxons possessed a remarkable body of geographical knowledge in written rather than cartographic form Howe demonstrates To understand fully their cultural geography he considers Anglo Saxon writings about the places they actually inhabited and those they imagined He finds in Anglo Saxon geographic images a persistent sense of being far from the center of the world and he discusses how these migratory peoples narrowed that distance and developed ways to define themselves **The Art**

of Anglo-Saxon England Catherine E. Karkov, 2011 Providing a fresh appraisal of the art of Anglo Saxon England this text looks at its influence upon the creation of an identity as a nation **Preaching Apocrypha in Anglo-Saxon England** Brandon

W. Hawk, 2018-01-01 Preaching Apocrypha in Anglo Saxon England is the first examination of Christian apocrypha in Anglo Saxon England focusing on the use of biblical narratives in Old English sermons This work demonstrates that apocryphal media are a substantial part of the apparatus of Christian tradition inherited by Anglo Saxons **The Idea of Anglo-Saxon**

England 1066-1901 John D. Niles, 2015-07-29 The Idea of Anglo Saxon England 1066 1901 presents the first systematic review of the ways in which Anglo Saxon studies have evolved from their beginnings to the twentieth century Tells the story

of how the idea of Anglo Saxon England evolved from the Anglo Saxons themselves to the Victorians serving as a myth of origins for the English people their language and some of their most cherished institutions Combines original research with established scholarship to reveal how current conceptions of English identity might be very different if it were not for the discovery and invention of the Anglo Saxon past Reveals how documents dating from the Anglo Saxon era have greatly influenced modern attitudes toward nationhood race religious practice and constitutional liberties Includes more than fifty images of manuscripts early printed books paintings sculptures and major historians of the era *Apocryphal Texts and Traditions in Anglo-Saxon England* Kathryn Powell, D. G. Scragg, 2003 Studies and editions of Anglo Saxon apocryphal materials filling a gap in literature available on the boundaries between apocryphal and orthodox in the period Apocrypha and apocryphal traditions in Anglo Saxon England have been often referred to but little studied This collection fills a gap in the study of pre Conquest England by considering what were the boundaries between apocryphal and orthodox in the period and what uses the Anglo Saxons made of apocryphal materials The contributors include some of the most well known and respected scholars in the field The introduction written by Frederick M Biggs one of the principal editors of *Sources of Anglo Saxon Literary Culture* expertly situates the essays within the field of apocrypha studies The essays themselves cover a broad range of topics both vernacular and Latin texts those available in Anglo Saxon England and those actually written there and the uses of apocrypha in art as well as literature Additionally the book includes a number of completely new editions of apocryphal texts which were previously unpublished or difficult to access By presenting these new texts along with the accompanying range of essays the collection aims to retrieve these apocryphal traditions from the margins of scholarship and restore to them some of the importance they held for the Anglo Saxons Contributors DANIEL ANLEZARK FREDERICK M BIGGS ELIZABETH COATSWORTH THOMAS N HALL JOYCE HILL CATHERINE KARKOV PATRIZIA LENDINARA AIDEEN O LEARY CHARLES D WRIGHT *A Companion to Medieval Poetry* Corinne Saunders, 2010-02-12 *A Companion to Medieval Poetry* presents a series of original essays from leading literary scholars that explore English poetry from the Anglo Saxon period up to the 15th century Organised into three parts to echo the chronological and stylistic divisions between the Anglo Saxon Middle English and Post Chaucerian periods each section is introduced with contextual essays providing a valuable introduction to the society and culture of the time Combines a general discussion of genres of medieval poetry with specific consideration of texts and authors including *Beowulf* *Sir Gawain and the Green Knight* Chaucer Gower and Langland Features original essays by eminent scholars including Andy Orchard Carl Schmidt Douglas Gray and Barry Windeatt who present a range of theoretical historical and cultural approaches to reading medieval poetry as well as offering close analysis of individual texts and traditions **Postcolonising the Medieval Image** Eva Frojmovic, Catherine E. Karkov, 2017-03-16 Postcolonial theories have transformed literary historical and cultural studies over the past three decades Yet the study of medieval art and visualities has in general remained Eurocentric in its canon and conservative in its approaches

Postcolonising as the eleven essays in this volume show entails active intervention into the field of medieval art history and visual studies through a theoretical reframing of research. This approach poses and elicits new research questions and tests how concepts current in postcolonial studies such as diaspora and migration under represented artistic cultures accented art making displacement intercultural versus transcultural hybridity presence absence can help medievalists to reinvigorate the study of art and visibility. Postcolonial concepts are deployed in order to redraft the canon of medieval art thereby seeking to build bridges between medievalist and modernist communities of scholars. Among the varied topics explored in the volume are the appropriation of Roman iconography by early medieval Scandinavian metalworkers, multilingualism and materiality in Anglo Saxon culture, the circulation and display of Islamic secular ceramics on Pisan churches, cultural negotiation by Jewish minorities in Central Europe and the Iberian peninsula, Holy Land maps and medieval imaginative geography and the uses of Thomas Becket in the colonial imaginary of the Plantagenet court.

The Arma Christi in Medieval and Early Modern Material Culture Lisa H. Cooper, Andrea Denny-Brown, 2016-12-05. The Arma Christi, the cluster of objects associated with Christ's Passion, was one of the most familiar iconographic devices of European medieval and early modern culture. From the weapons used to torment and sacrifice the body of Christ sprang a reliquary tradition that produced active and contemplative devotional practices, complex literary narratives, intense lyric poems, striking visual images and innovative architectural ornament. This collection displays the fascinating range of intellectual possibilities generated by representations of these medieval objects and through the interdisciplinary collaboration of its contributors produces a fresh view of the multiple intersections of the spiritual and the material in the Middle Ages and Renaissance. It also includes a new and authoritative critical edition of the Middle English Arma Christi poem known as *O Vernicle* that takes account of all twenty surviving manuscripts. The book opens with a substantial introduction that surveys previous scholarship and situates the Arma in their historical and aesthetic contexts. The ten essays that follow explore representative examples of the instruments of the Passion across a broad swath of history from some of their earliest formulations in late antiquity to their reformulations in early modern Europe. Together they offer the first large scale attempt to understand the Arma Christi as a unique cultural phenomenon of its own, one that resonated across centuries in multiple languages, genres and media. The collection directs particular attention to this array of implements as an example of the potency afforded material objects in medieval and early modern culture from the glittering nails of the Old English poem *Elene* to the coins of the Middle English poem *Sir Penny*, from garments and dice on Irish tomb sculptures to lanterns and ladders in Hieronymus Bosch's panel painting of St Christopher and from the altar of the Sistine Chapel to the printed prayer books of the Reformation.

The Cambridge History of Early Medieval English Literature Clare A. Lees, 2012-11-29. Informed by multicultural, multidisciplinary perspectives, *The Cambridge History of Early Medieval English Literature* offers a new exploration of the earliest writing in Britain and Ireland from the end of the Roman Empire to the mid twelfth century. Beginning with an account of writing itself

as well as of scripts and manuscript art subsequent chapters examine the earliest texts from England Ireland Scotland and Wales and the tremendous breadth of Anglo Latin literature Chapters on English learning and literature in the ninth century and the later formation of English poetry and prose also convey the profound cultural confidence of the period Providing a discussion of essential texts including Beowulf and the writings of Bede this History captures the sheer inventiveness and vitality of early medieval literary culture through topics as diverse as the literature of English law liturgical and devotional writing the workings of science and the history of women's writing

Telling Tales and Crafting Books Dorsey Armstrong, Shaun F D Hughes, Alexander L Kaufman, 2016-07-05 The great corpus that is medieval literature contains at its very center the tale These verse and prose fictional narratives as well as stories that are grounded in some degree of historical truth are the foundation of what readers scholars and enthusiasts often point to as signifiers of the medieval age These tales from the skillfully crafted to the more rudimentary and plain often make familiar to modern readers what seems so distant and foreign about the Middle Ages This volume of essays focuses on the tale and its ability to create mirth what modern audiences would often define as happiness or joy and the significance that the book has had on the transference of this mirth to audiences This volume also celebrates the scholarship of Thomas H Ohlgren a medievalist whose work encompasses a number of different areas but at its center lives the power of the tale and its ability to create a lasting impression on readers both medieval and modern

The Grove Encyclopedia of Medieval Art and Architecture Colum Hourihane, 2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture

Moses the Egyptian in the Illustrated Old English Hexateuch (London, British Library Cotton MS Claudius B.iv) Herbert R. Broderick, 2017-11-15 In *Moses the Egyptian* Herbert Broderick analyzes the iconography of Moses in the famous illuminated eleventh century manuscript known as the Illustrated Old English Hexateuch A translation into Old English of the first six books of the Bible the manuscript contains over 390 images of which 127 depict Moses with a variety of distinctive visual attributes Broderick presents a compelling thesis that these motifs in particular the image of the horned Moses have a Hellenistic Egyptian origin He argues that the visual construct of Moses in the Old English Hexateuch may have been based on a Late Antique no longer extant prototype influenced by works of Hellenistic Egyptian Jewish exegetes who ascribed to Moses the characteristics of an Egyptian Hellenistic king military commander priest prophet and scribe These Jewish writings were utilized in turn by early Christian apologists such as Clement of Alexandria and Eusebius of Caesarea Broderick's analysis of this Moses imagery ranges widely across religious divides art historical religious themes and classical and early Jewish and Christian sources Herbert Broderick is one of the foremost historians in

the field of Anglo Saxon art with a primary focus on Old Testament iconography Readers with interests in the history of medieval manuscript illustration art history and early Jewish and Christian apologetics will find much of interest in this profusely illustrated study

Trees in the Religions of Early Medieval England Michael D. J. Bintley, 2015 Drawing on sources from archaeology and written texts the author brings out the full significance of trees in both pagan and Christian Anglo Saxon religion

Medieval Clothing and Textiles Robin Netherton, Gale R. Owen-Crocker, 2014 The best new research on medieval clothing and textiles drawing from a range of disciplines The usual wide range of approaches to garments and fabrics appears in this tenth volume Three chapters focus on practical matters a description of the medieval vestments surviving at Castel Sant Elia in Italy a survey of the spread of silk cultivation to Europe before 1300 and a documentation of medieval colour terminology for desirable cloth Two address social significance the practice of seizing clothing from debtors in fourteenth century Lucca and the transformation of the wardrobe of Margaret Tudor daughter of King Henry VII upon her marriage to the king of Scotland Two delve into artistic symbolism a consideration of female headdresses carved at St Frideswide's Priory in Oxford and a discussion of how Anglo Saxon artists used soft furnishings to echo emotional aspects of narratives Meanwhile in an exercise in historiography there is an examination of the life of Mrs A G I Christie author of the landmark *Medieval English Embroidery*

ROBIN NETHERTON is a professional editor and a researcher lecturer on the interpretation of medieval European dress GALE R OWEN CROCKER is Professor of Anglo Saxon Culture at the University of Manchester Contributors Michelle L Beer Elizabeth Coatsworth Valija Evalds Christine Meek Maureen C Miller Christopher J Monk Lisa Monnas Rebecca Woodward Wendelken

Representations of Eve in Antiquity and the English Middle Ages John Flood, 2010-12-14 As the first woman Eve was the pattern for all her daughters The importance of readings of Eve for understanding how women were viewed at various times is a critical commonplace but one which has been only narrowly investigated This book systematically explores the different ways in which Eve was understood by Christians in antiquity and in the English Middle Ages and it relates these understandings to female social roles The result is an Eve more various than she is often depicted by scholars Beginning with material from the bible the Church Fathers and Jewish sources the book goes on to look at a broad selection of medieval writing including theological works and literary texts in Old and Middle English In addition to dealing with famous authors such as Augustine Aquinas Dante and Chaucer the writings of authors who are now less well known but who were influential in their time are explored The book allows readers to trace the continuities and discontinuities in the way Eve was portrayed over a millennium and a half and as such it is of interest to those interested in women or the bible in the Middle Ages

The Life Course in Old English Poetry Harriet Soper, 2023-11-29 In the first book length study of the whole lifespan in Old English verse Harriet Soper reveals how poets depicted varied paths through life including their staging of entanglements between human life courses and those of the nonhuman or more than human While Old English poetry sometimes suggests that uniform patterns shape each life

paralleling patristic traditions of the ages of man it also frequently disrupts a sense of steady linearity through the life course in striking ways foregrounding moments of sudden upheaval over smooth continuity contingency over predictability and idiosyncrasy over regularity Advancing new readings of a diverse range of Old English poems Soper draws on an array of supporting contexts and theories to illuminate these texts unearthing their complex and fascinating depictions of ageing through life This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details

Reading Old English Biblical Poetry Janet Schrank Ericksen, 2020-11-19 Reading Old English Biblical Poetry considers the Junius 11 manuscript the only surviving illustrated book of Old English poetry in terms of its earliest readers and their multiple strategies of reading and making meaning Junius 11 begins with the creation story and ends with the final vanquishing of Satan by Jesus The manuscript is both a continuous whole and a collection with discontinuities and functionally independent pieces The chapters of Reading Old English Biblical Poetry propose multiple models for reader engagement with the texts in this manuscript including selective and sequential reading reading in juxtaposition and reading in contexts within and outside of the pages of Junius 11 The study is framed by particular attention to the materiality of the manuscript and how that might have informed its early reception and it broadens considerations of reading beyond those of the manuscript's compiler and possible patron As a book Junius 11 reflects a rich and varied culture of reading that existed in and beyond houses of God in England in the tenth and eleventh centuries and it points to readers who had enough experience to select and find wisdom narrative pleasure and a diversity of other things within this or any book's contents

Law and Order in Anglo-Saxon England Tom Lambert, 2017-02-23 Law and Order in Anglo Saxon England explores English legal culture and practice across the Anglo Saxon period beginning with the essentially pre-Christian laws enshrined in writing by King thelberht of Kent in c 600 and working forward to the Norman Conquest of 1066 It attempts to escape the traditional retrospective assumptions of legal history focused on the late twelfth century Common Law and to establish a new interpretative framework for the subject more sensitive to contemporary cultural assumptions and practical realities The focus of the volume is on the maintenance of order what constituted good order what forms of wrongdoing were threatening to it what roles kings lords communities and individuals were expected to play in maintaining it and how that worked in practice Its core argument is that the Anglo Saxons had a coherent stable and enduring legal order that lacks modern analogies it was neither state like nor stateless and needs to be understood on its own terms rather than as a variant or hybrid of these models Tom Lambert elucidates a distinctively early medieval understanding of the tension between the interests of individuals and communities and a vision of how that tension ought to be managed that strikingly treats strongly libertarian and communitarian features as complementary Potentially violent honour focused feuding was an integral aspect of legitimate legal practice throughout the period but so too was fearsome punishment for forms of wrongdoing judged socially threatening Law and Order in Anglo Saxon England charts the development of kings involvement

in law in terms both of their authority to legislate and their ability to influence local practice presenting a picture of increasingly ambitious and effective royal legal innovation that relied more on the cooperation of local communal assemblies than kings sparse and patchy network of administrative officials

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